LONDON, SATURDAY, OCTOBER 28, 1911.

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Notes.

A. S. HENNING,
THE FIRST 'PUNCH' ARTIST.

While we are yet, as it were, still celebrating the seventieth birthday of dear old *Punch*, I should like to jot down a few—alas! very few—stray notes about the artist who, of all his contemporaries, was the one who made *Punch* a reality—saved it from appearing in the guise of a vulgar broadside, like, say, *Punch in London* (1832), or any other of the wretched ephemeral comic papers of pre-*Punch* days. The earliest "big cut" (the necessity for a "big cut" was said to have been first decided by Mrs. Ebenezer Landells) was from the pencil of A. S. Henning, who, in spite of his awkward ill-drawn figures, and a general lack of both force and finish in his work, had acquired a name not very far inferior to that of Crowquill. Among Mr. Punch's pioneer artists, we are all familiar with such names as Phiz, Kenny Meadows, H. G. Hine and Crowquill; but few have ever so much as heard of the men who did the real spade-work—Henning, Newman, Brine, John Phillips, T. H. Jones, J. V. Barrett, &c.

Archibald Skirving Henning was born, I believe, in 1805; the family Bible says: "born at Edinburgh on the 18th of February at 30 minutes past 3 a.m." His father, John Henning, son of a Paisley carpenter, developing a talent for modelling and carving, speedily attained a high reputation, first in Glasgow and Edinburgh, whence he removed to London in 1811. Here, besides receiving the appointment of Teacher of Modelling to the Princess Charlotte, he exhibited, at the Royal Academy and other galleries, 44 works (1812–35). He died 1851 (see 'Dict. Nat. Biog.'). The eldest son, John Henning, jun., following in his father's footsteps as a successful sculptor, exhibited in London 62 works (1816–52).

Archibald S. Henning, lacking the calm, precise mind of his father and brother, early forsook sculpture for figure-painting—water-colour, I think; perhaps, however, in both mediums—exhibiting (1825–34) 23 pictures at the Royal Academy, British Institution, and Suffolk Street. But he soon found his true vocation as a wood-draughtsman—probably in this influenced by his brother-in-law Kenny Meadows. His figure subjects were (to express it mildly) rather too "Frenchy," but they were well received. Prints of roués and *demi-mondaines* were then, as indeed at all times, much appreciated by the "smart set," though the prices paid for the sketches would not, perhaps, have tempted really talented artists to pander to such a taste. Henning was just in time to pose as leading artist on *The Town*, a "rag" to which Leech also sometimes contributed.

When *Punch* was projected, ways and methods being talked over, Henning was selected for principal artist. Phiz and Crowquill were approached; but they rather hung back, perhaps doubtful of being sufficiently remunerated. So Henning (helped by Newman) stepped into the honourable position of chief artistic contributor to the new venture. For some months he held first place, but as time went on recruits were enlisted; Henning's mannerisms grew tiresome, and with the change of proprietorship, or shortly after, he left in the summer of 1842.

Henning soon found work (for which, however, he was not always sure of payment) on the various comic and other illustrated papers of the day—*Joe Miller the Younger* (a speculation of Ingram & Cooke),

1845: *The Man in the Moon*, 1847; *Chat*, 1848–9. Keeping up his old friendship with Albert Smith, he supplied the illustrations for 'The Gent,' 'The Ballet Girl,' and other brochures published by David Bogue. In 1851 he joined the staff of *The Illustrated London Paper*, a short-lived rival to *The Illustrated London News*. The same year he brought out a comic book on 'The Great Exhibition.'

About this time he seems to have retired from newspaper work; one or two old customers, such as Landells and Thomas Littleton Holt, still believed in him, but he was generally regarded as "played out." But I do not think it was this which caused his retirement: his father's death very likely left him provided for, without the necessity of drudging at a profession which he may have learnt to dislike. He died, aged 59, 4 July, 1864, in Manchester Street, Argyll Square, his demise being scarcely even recorded by the press.

His son, Walter G. Henning, exhibited three portraits at the Royal Academy, 1865. Mrs. Henning, who exhibited a portrait at the British Institution, 1854 was, I should think, the wife of Archibald S. Henning.

Agnes, Archibald's elder sister, married Kenny Meadows. She was a thrifty, careful wife, and I have always understood they were a happy couple. The younger sister of Archibald, Margaret, married Joseph Thompson, whose daughter, also named Margaret, married James Hannay. Agnes, daughter of John Henning, jun., married George Hodder, one of the founders of *Punch*.

A likeness of A. S. Henning, after a miniature by his son Walton, appears in Spielmann's 'History of "Punch."'

HERBERT B. CLAYTON.
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CAPT. MORRIS'S 'SOLID MEN OF BOSTON.'

MR. RICHARD H. THORNTON has just called my attention to some queries which have never been answered, though asked so long ago as 1888. At 7 S. vi. 483 MR. W. H. PATTERSON printed a broadside song headed "Bow Wow Wow. As sung by Mr. Hooke at the Anacreontic Society," in which are mentioned "Billy P—t," "Daddy Jenky," "Trimmer Hal," and "Ebenezer Barber, Who sailed right from England and lies in Boston harbour." The last was purely fictitious, but the others were Pitt, Charles Jenkinson, and Henry Dundas. "Some curious expressions," wrote MR. PATTERSON, "occur in the song, which are perhaps Americanisms, or may be intended to appear as such"; and "Perhaps some Boston correspondent could say if the song was ever known over there, or if 'Ebenezer Barber' had any existence outside these verses."

The song was written by Capt. Charles Morris (1745–1838), of whom there is a notice in the 'D.N.B.' It was printed in 1786 in 'Asylum for Fugitive Pieces,' ii. 246–50, where it is entitled "Billy Pitt and the Farmer. By Captain Morris"; in 1840 in 'Lyra Urbanica; or, The Social Effusions of the Celebrated Capt. Charles Morris,' ii. 41–4, where it is entitled "Pitt and Dundas's Return to London from Wimbledon. American Song"; and presumably (though I have not seen this book) in 1786 in 'A Collection of Songs by....Capt. Morris.' The versions in the broadside, in the 'Asylum,' and in 'Lyra Urbanica' differ in length and in many readings.

Though popular in its day, the song would long ago have been forgotten but for its final stanza, as follows:—

Solid Men of Boston, banish strong potations,
Solid Men of Boston, make no long orations,
Solid Men of Boston, go to bed at Sun down,
And never lose your way, like the Loggerheads of London.

The expression "solid men of Boston" is proverbial on this side of the water; but whether it originated in the above song, or was picked up in this country by Capt. Morris when he served here in the 17th Regiment of Foot, the present writer does not know.

On 1 April, 1794, the song had the honour of being quoted in the House of Commons by both Burke and Sheridan, who had then quarrelled, as thus appears ('Parl. History,' xxxi. 206–10):—

"Mr. Francis said, that before he offered his opinion on the bill, he could not but complain of a practice, which prevailed in that House, and which in effect took away all freedom of debate, by confining every discussion, on subjects of importance, to three or four individuals. That, on this point, he spoke with great impartiality. That a few distinguished persons, by occupying the whole time of the House with speeches of many hours, not only wore out the patience of the few who attended them, while a majority of the members, perhaps, were taking their nourishment or their repose, but precluded all others from offering their opinion ever so shortly, for want of an opportunity of being heard even for a moment....

"Mr. Burke declared that he should not be unmindful of the hint given by Mr. Francis,

and drawn from a precept in a writer of very high authority with the gentleman opposite to him, captain Morris—

Solid men of Boston make no long potations.
Solid men of Boston make no long orations.
Bow! wow! wow!

And this injunction he could the more readily comply with, as he had in fact very little to say upon the subject....

"Mr. Sheridan felt himself much disappointed in that kind of defence, which he had a right to expect from Mr. Burke, of the conduct of the marquis of Rockingham, and supposed, that the injunction against long orations was not the only moral precept in that system of ethics alluded to, which served to regulate the conduct of that right hon. gentleman. He would remind him of another passage in the same approved writer, in which he says,

He went to Daddy Jenky, by Trimmer Hal attended,
In such company, good lack! how his morals must be mended.
Bow! wow! wow!"

ALBERT MATTHEWS.

Boston, U.S.

CROMWELLIANA.

(See 11 S. iii. 341; iv. 3, 103, 262.)

VII. THE FATE OF CROMWELL'S EFFIGY AND BODY.

Mercurius Publicus, during the existence of Monck's temporary "Council of State," pending the King's return, was, more or less nominally written by Giles Dury, a connexion by marriage of Sir Thos. Clarges and Henry Muddiman's assistant. The number of this newsbook for 24–31 May, 1660, has a graphic account of the frenzied delight of the nation at the King's safe entry into his capital on 29 May, and terminates it as follows:—

"The solemnity of the day was concluded by an infinite number of bonfires, it being observable that as if all the houses had turned their chimnies into the streets (the weather being very warm). There were almost as many fires in the streets as houses throughout London and Westminster. And, among the rest, in Westminster a very costly one was made, where the effigies of the old Oliver Cromwell was set up on a high post with the arms of the 'Commonwealth'; which, having been exposed there a while to the publick view, with torches lighted, that every one might take better notice of them, were burnt together."

So much for the effigy; but the outrage of its mock funeral was avenged in a grimmer fashion. I do not think the passages have ever before been quoted. Henry Muddiman was sole journalist at the end of the year, and this is what he has to say on the subject:—

"This day (Jan. 26), in pursuance of an order of Parliament the carcases of those two horrid regicides Oliver Cromwell and Henry Ireton were digged up out of their graves which (with those of John Bradshaw and Thomas Pride) are to be hang'd up at Tyburn and buried under the gallows."—*The Kingdomes Intelligencer* 21–28 January, 1661.

A day or two later he tells his readers:—

"This day. Jan. 30. (we need say no more but name the day of the moneth) was doubly observed; not onely by a solemn fast, sermons, and prayers at every Parish church for the precious blood of our late pious soverain King Charles the First of ever glorious memory; but also by publick dragging those odious carcases of Oliver Cromwell, Henry Ireton, and John Bradshaw to Tiburn. On Monday night Cromwell and Ireton in two severall carts, were drawn to Holborn from Westminster, after they were digged up on Saturday last, and the next morning Bradshaw. To-day they were drawn upon sledges to Tiburn. All the way, as before from Westminster, the universal outcry of the people went along with them. When these their carcases were at Tiburn they were pull'd out of their coffins and hang'd at the several angles of that triple tree, where they hung till the sun was set. After which they were taken down, their heads cut off, and their loathsome trunks thrown into a deep hole under the gallowes."

Muddiman was a Cambridge man, which adds point to his conclusion:—

"And now we cannot forget how at Cambridge, when Cromwell first set up for a rebell, he rode under the gallowes, where his horse curvetting threw his cursed 'highness' out of the saddle (as if he had been turned off the ladder) the spectators then observing the place and rather presaging the work of this day than the monstrous villainies of this day twelve years. But he is now again thrown under the gallows, never more to be digg'd up, and there we leave him."—*Mercurius Publicus*, 24-31 January, 1661.

According to the MS. note of the collector, George Thomason on the "3rd day after yt Cromwell, Bradshaw, and Ireton were hanged at Tiburn and their boddies turned into a hole under ye Gallowes," the following poem was printed. It is a broadside with a heavy black border:—

On the death of that Grand Impostor, Oliver Cromwell. Who died September the 3. 1658.

So let him die. So to his grave be sent
And, as his life, his death proved turbulent
In such loud tempests let him end his days
As witches their accurs'd familiars raise
The Devil in a dreadful hurricane
Approaches thus the trembling Indian.
Those happy storms how should we prize
Had they but sooner sung his exequies
Ere he had perfected that black design
Which to this day brands the first Cataline
And stopped those louder cries of blood that call
For curses to attend his funeral.
The tracing of those sanguine paths he trod
Made Attila be styled the "Scourge of God."
Well made this Scarlet Hypocrite his boast
Not in the Prince of Peace, but Lord of Host
Though to rejoice in numbers of men slain
Suits not with David but with Tamberlaine.

Yet, well were we if his immortal hate
Had ended in the men of State
But who the Church's miseries will scan
Will find him England's Dioclesian
T'was not enough himself t' have guilty been
But Jeroboam must make Israel sin.
All must obedient be to his behests
Making the meanest of the people priests
And Golden Calves must now be God's to them
Bethel's preferred before Jerusalem
There must they sacrifice and incense burn
For fear the Crown to David's House return
Who, since that, Heaven, would not wish him dead.
Yet, that his hand had earlier withered.

The reference in this effusion to the mean "priests" (of whom Walker was the arch type) proves that it was Presbyterian in sympathy. It may be claimed, therefore, as evidence of the Puritan sentiment about Cromwell.

The dates affixed to the tracts cited in the foregoing articles will enable the reader to trace them in the 'Catalogue of the Thomason Tracts.' J. B. WILLIAMS.

"The Civil Warres. By an Impartiall Pen," *i.e.*, John Davies of Kidwelly, 1661, is a book for the most part of no authority. But the account of Cromwell's death and funeral is near to the date, and must represent the current talk amongst the royalists of the time, so that it is worth a brief reference:—

"He first lay in State in Somerset-house, where his Effigies made of Wax....(together with the Corps) first stood till it was thence removed into another room, and....was exposed to publick view till the three and twentieth of November, when the Effigies and Corps were carryed to Westminster Abbey....the Effigies was....placed under a Momument [*sic*] of Wood framed for that purpose, and there some dayes exposed to publick view: The Corps as was said had been before privately buryed in Harry the Sevenths Chappel...."—P. 363.

W. C. B.

BRADSHAW THE REGICIDE: HIS DESCENDANTS.—The following reference to the last of the Bradshaws appeared in *The Irish Times* of the 17th inst:—

"DEATH OF THE LAST OF THE BRADSHAWS.—At Coolree Farm Lodge, on the southern slope of the famous 'Three Rocks,' which was the camping ground of the rebels in '98, there has died recently Mr. Robert Armstrong Bradshaw, the last lineal descendant of one of the most famous men in English history. The Mr. Bradshaw just deceased was the only surviving son of the late Rev. Paris Bradshaw, one time Rector of Dysart, co. Waterford, who was the last and only living descendant of Henry Bradshaw, the Regicide, who was appointed by the Cromwellian Parliament 'President of the Court of Justice,' and 'Chief of the famous one hundred and thirty-two Commissioners,' who tried Charles I., and who eventually pronounced sentence on him, and signed the King's death warrant.

"On the restoration of the Stuarts, Bradshaw fled to Ireland for a time, and, though an Act of Attainder (Act 12 Car. II., c. 30) was passed, by which Bradshaw, Cromwell, Ireton, and their issues were declared traitors, and deprived of all civil rights and all lands or possessions they were enjoying, at the time the Act was passed Cromwell and Bradshaw had been sleeping in their graves some years. Yet, in the case of Bradshaw's heirs, the law did not seem to have been followed up by any very active measures, as their small Irish property was retained.

"The descendants of the Bradshaw family lived on in their Irish obscurity, on what property they possessed in this country, till now the last of this old Cromwellian stock ended his days almost forgotten, and almost unknown, in the old man who has just died near Wexford in his eighty-second year. One daughter still survives, who is married to a small farmer in the neighbourhood. But the name of Bradshaw is extinct.

"In the tumbledown old house at Coolree, near Wexford, there are preserved many strange relics and heirlooms of the family, and many curious documents. It is to be hoped at least some of these may be secured by some of the learned societies or museums as historic records of the stirring times when Henry Bradshaw played such a part in the troublous times of Cromwell, and who pronounced Charles Stuart 'a tyrant, a murderer, and a traitor to his country.'"

The Irish Times of the 18th inst. had this additional note:—

"'Death of the Last of the Bradshaws.'"—In reference to the paragraph which appeared under this heading in the *Irish Times* of yesterday, Mr. Charles J. Hill writes to us to say that part of the historical sketch of the Bradshaw family was incorrect. John, and not Henry, Bradshaw, he says, was the President of the Court of Justice appointed by the Cromwellian Parliament, and John Bradshaw did not, as was stated, flee to Ireland after the restoration of the Stuarts. He died in 1659, and was buried in Westminster Abbey. Mr. Hill adds that he has documentary evidence of the fact that Robert Armstrong Bradshaw, who recently died at Coolree, near Wexford, was not a direct lineal descendant of John Bradshaw, the President of the High Court, who tried and condemned Charles Stuart as 'a tyrant, a murderer, and a traitor to his country.'"

WILLIAM MACARTHUR.

Dublin.

[*The Irish Times* was certainly wrong in its Cromwellian history. MR. S. A. D'ARCY is thanked for sending a similar cutting.]

DANIEL'S 'WHOLE WORKES,' 1623.—In the sale catalogue by Messrs. Sotheby (23 October and four following days) lot 1100 consists of this book, and in the description the words are added, "wants portrait." Although Messrs. Sotheby are probably

aware that no portrait properly belongs to the book, this remark may perhaps convey a wrong impression to some people. It may therefore be well to point out that that portion of the book which includes 'The Civile Wares' is made up of the "remainder" sheets of the edition of 1609. Some copies have bound up with them the original engraved title-page containing a portrait of Daniel by Cookson; and a few have also the dedication to Marie, Countess Dowager of Pembroke. A copy of the 'Whole Workes,' without this engraved title-page and dedication is quite perfect, though no doubt its value would be enhanced if either one or both were included. W. F. PRIDEAUX.

BEAUMONT AND FLETCHER: 'MONSIEUR THOMAS.'—In this play, Act V. sc. vi., there is a passage which has never been explained. But the explanation is not difficult, when once pointed out.

Sam. Thou art not married?

Hylas. By th'mass, but I am, all to be married; I am in the order now, Sam.

The difficulty is in the first line of Hylas's speech. In ed. 1778 alterations are proposed; on which Mason's note is that neither the old text nor the proposed readings can be right. Weber says the same, and proposes a new reading in which he has no faith; and ends by leaving the reader "to adopt any variation which pleases him best."

The right answer is to accept the text as it stands, merely remembering that both "all-to" and "be-married" are compound words. The former means "altogether" or "very"; the latter means "much married" or "completely married." And the whole line means—"By the mass, but I am! very much married, indeed!" The poor man's case was simply irremediable.

I find that the phrase occurs again in Ben Jonson, 'The New Inn,' V. i., where Fly says that Lord Beaufort is "all to be married."

The compounds with *be-* as a prefix are so numerous that the 'N.E.D.' could not deal with them all; so that *be-married* is omitted. WALTER W. SKEAT.

KELMSCOTT PRESS TYPE.—The *Times* Literary Supplement of 28 September states

"that after Morris's death....his ornaments and borders were presented to the nation, and are kept at the British Museum; his types are in the hands of his trustees."

The foregoing is on the lines of a card I saw some time since in the Sunderland Public Library, to the effect that a book exhibited was "printed from types *cut* by William Morris." Information as to the number of years required to cut types sufficient for a good-sized work was omitted.

I presume that by "ornaments and borders" is meant the original zincos, not the electros or stereos actually employed in the printing of Kelmscott Press productions. The Golden Type employed in some of these, as the *Times* reviewer says, was modelled upon the heavy-face Roman of Nicolas Jenson, and was cast by one of the older English letter-foundries, Sir Charles Reed & Sons, now absorbed by another firm. I am uncertain as to who engraved the punches, but the matrices struck therefrom were made by Reeds, who always kept a small stock of type on hand. This was put into the melting-pot after Morris's death, in the presence of his representatives, the punches and matrices being taken away by them, and presented to the British Museum.

Whatever this institution has in its keeping would not prevent reproduction, as type-designs, &c., in this country can only enjoy the limited protection that registration gives; so that there would be no difficulty in copying the Golden Type (or any other Morris type-face). Several type-foundries, English and American, have brought out similar "faces" with such titles as Jenson Old Style, Italian Old Style, Venetian Old Style, Morris Old Style, &c. A leading American type-foundry has sold Morris borders and initials for some time past as well. CHARLES S. BURDON.

[The punches (like those of other first-class modern types) were cut by Mr. Prince. We believe our correspondent's account is strictly accurate as to the Troy and Chaucer founts, but that Mr. Morris's trustees reserved the Golden Type for use in a few selected works. The only blocks in existence of the illustrations, borders, decorative initials, &c., are in the British Museum. We believe that during Mr. Morris's lifetime the use of the American reproductions of his type was stopped; but until some one is public-spirited enough to incur the expense of a protracted lawsuit, it is impossible to say what protection is afforded by copyright and registration of design. It, is however, fairly easy to distinguish between type fom original matrices made by a punch and type from electrotype matrices made from photographs of print.]

CHRISTOPHER BASSNETT, NONCONFORMIST MINISTER.—He was the son of Nathaniel Bassnett (*ob.* 1699) of Chester, apothecary, churchwarden of St. Peter's, Chester, 1661–2, by his wife Frances (married 1658), daughter of Ralph Richardson, High Sheriff of Cheshire. His birth, 30 January, 1677, and baptism,

3 February following, are recorded in the parish register of St. Peter, Chester.

He was settled as actual minister of Kaye Street Chapel, Liverpool, before 13 September, 1709. His wife Anne (Eaton), married 9 Feb., 1713/14 (cf. 'The Nonconformist Register, generally known as the Northowram or Coley Register,' ed. J. Horsfall Turner, 1881), was previously the wife of John Cheney, mercer of Warrington, and appears to have died at Liverpool, 13 September, 1737 (*ibid.*).

Three of his children are mentioned in Kaye Street Chapel register: Frances (bap. 11 Dec., 1715), wife of John Williamson of Liverpool, clerk; Ann, bap. 23 April, 1718; and Ann (the second of that name), bap. 15 March, 1723, who survived her father.

Administration of his estate was granted by the Consistory Court of Chester, 11 August 1744, to Frances Williamson, the eldest daughter. He was only remotely connected with the Bassnetts of Coventry.

Nothing is known of the descendants of Christopher Bassnett's children, but his brother William had a son and a daughter; the latter was married to Edward Cropper. The son, Nathaniel Bassnett, merchant in New Broad Street, London, 1755, was father of the wife of Thomas Percival, M.D., F.R.S., whose daughter was the mother of Sir Benjamin Heywood, Bt. (1793–1865), banker at Manchester. (See H. D. Roberts's 'Hope Street Church, Liverpool, and the Allied Nonconformity,' 1909, pp. 32–4.)

This note will supplement the Rev. Alexander Gordon's account of Christopher Bassnett in the 'D.N.B.,' iii. 387.

DANIEL HIPWELL.

SUBMARINE BOATS IN 1828.—I find among my notes a reference to an article in the Stuttgart *Morgenblatt* for 9 September 1828. L. L. K.

'NEW ENGLISH DICTIONARY': "SIMPLE" TO "SLEEP."—I notice a few omissions from this new double-section.

1. "Sistent," an old medical term.—In Alleyne's 'New English Dispensatory' (1733) there is a chapter devoted to "sistents," that is, to medicines which "diminish or take away the above-mentioned causes of acceleration [of the motion of the blood]."

2. "Sistra."—Folkard ('Plant Lore,' &c., p. 237) quotes from Dr. Prior a passage from 'The Grete Herball' in which "sistra" is used as a name for dill, contrary to some who call it "mew." "Sistra," says the old herbalist, "is of more vertue than Mew, and the leaves be lyke an herbe called *Valde Bona*."

3. "Sinphonie" and "simphonie."—These both occur in 'Alphita' as names for henbane.

4. I am surprised to find 1875 the earliest date for "syphon" in connexion with mineral waters. I was familiar with the invention at least eight years before then.

C. C. B.

"HAPPEN."—The euphemism "if anything should happen" seems to have escaped the attention of the editors of the 'N.E.D.' [In the event of] "any thing happening to his father" is called a modern phrase in 1829 (*Blackwood's Mag.*, June, p. 719).

RICHARD H. THORNTON.

36, Upper Bedford Place, W.C.

SPETTIGUE, CARPENTER, AND ROWE FAMILIES.—MR. ROBERT PIERPOINT, *ante*, p. 24, in a note upon the copy of a Carpenter-Rowe document, made at Launceston in 1808 by Stephen Spettigue says: "I am far from sure about the name 'Spettigue.'"

I may therefore record that Stephen Spettigue, a member of one of the oldest Launceston families, was Mayor of the borough in 1808–9, as he had been in 1791–2 and again in 1795–6; as Solomon Spettigue had been in 1770–71, and again in 1775–6 and 1784–5; and as John Spettigue in 1805–6.

The William Rowe mentioned as "Justice" in the copy had been Mayor in 1806–7; and both he and Coryndon Rowe filled the civic chair on more than one occasion, as, before them, had done Coryndon Carpenter, at various dates in the eighteenth century. For Sir William Carpenter Rowe, son of Coryndon Rowe, and Chief Justice of Ceylon 1856–9, I would refer MR. PIERPOINT to Messrs. Boase and Courtney's 'Bibliotheca Cornubiensis,' vol. ii. 604.

DUNHEVED.

WILLIAM WOOLLETT, DRAUGHTSMAN AND LINE ENGRAVER.—William Wollett (*sic*) of St. Bridget's, otherwise Bride's, London, engraver, bachelor, 23, and Hannah Morris of St. Saviour's, Southwark, spinster, 21, were married at St. Saviour's Collegiate Church, Southwark, by virtue of a licence from the Commissary Court of Surrey. The allegation for the licence is dated 21 December, 1758. Woollett appears to have been twice married, his widow being Elizabeth Woollett (see 'D.N.B.,' lxii. 430).

The marriage allegations pertaining to the late Commissary Court of Surrey are preserved in a new muniment-room at Southwark Cathedral.

DANIEL HIPWELL.

Queries.

WE must request correspondents desiring information on family matters of only private interest to affix their names and addresses to their queries, in order that answers may be sent to them direct.

SIR FRANCIS DRAKE, "UNUS DE CONSORTIO MEDII TEMPLI."—In the catalogue of 'Notable Middle Templars' by Mr. John Hutchinson, formerly Librarian to the Middle Temple, appears the following memorandum under the heading Drake, Sir Francis:—

"The connexion of this famous admiral with the Inn appears in the following memorandum in the Records: 'Die Jovis quarto die Augusti anno D'ni 1586 annoq. regni D'ne Elizabethe Regine 28° Franciscus Drake Miles unus de consortio Medii Templi post navigationem anno preterito susceptam et Omnipotentis Dei beneficio prospere peractam, accessit tempore prandii in aulam Medii Templi ac recognovit, Joanni Savile armigero tunc Lectori, Matheo Dale, Thome Bowyer, Henrico Agmondesham et Thome Hanham magistris de banco et aliis il'm præsentibus, antiquam familiaritatem et amicitiam cum consortiis generosorum Medii Templi prædict., omnibus de consortiis in aulâ præsentibus, cum magno gaudio et unanimiter, gratulantibus reditum suum felicem."

Mr. Hutchinson then proceeds to say:—

"From this memorandum it would appear that this renowned admiral was a member (consors) of the Middle Temple, and tradition affirms that he was so. There is, however, no record of the admission of any Francis Drake on the register of the Inn."

I myself do not feel certain that the above Latin memorandum proves that Drake was a member of the Middle Temple. "Societas" is the usual word for a "Society" of one of the Inns of Court, "socius" being the usual word for one of its members. Why on this occasion only should "consortium" be used? for the word is nowhere else found in our records, which begin in the reign of Henry VII. And why is it used in the plural? I think there must be some difference between "societas" and "consortium," and I should be much obliged if any of your readers would throw light on the passage.

I may mention that when Drake "dropped in" to Hall at luncheon-time, he was actually a member of the Inner Temple, having been specially admitted a "socius" of that Inn on 28 July, 1582. See Inderwick's 'Records of the Inner Temple.' Is there a known instance of any one as early as the reign of Elizabeth being a member of both Inns? MEDIO-TEMPLARIUS

DU BELLAY.—Amongst a number of waste leaves, printed proofs, and authors' copy, the refuse of a Paris printing-office of the middle of the sixteenth century, I found two leaves of Latin verse, beginning

Ad Hilermum Bellaium Cognomine Langium.
Venisti columen mee Camænæ
Votis omnibus expetitus usque
Venisti, &c.

I should be glad to learn if these have been printed, and if so, in what book.

E. GORDON DUFF.

Prince's Park, Liverpool.

REV. SAMUEL GREATHEED.—I should be glad of any references to the Rev. Samuel Greatheed, the friend of the poet Cowper. The references in Southey and Hayley's Lives of Cowper, and in Wright's 'Letters of Cowper,' are known to me. I want details of his parentage, life, and career, and to know whether any of his letters have been published. L. E. T.

Pemb. Coll., Camb.

MISS HOWARD AND NAPOLEON III.—A French correspondent desires information about Miss Howard, an Englishwoman, who was a well-known mistress of Louis Napoleon, afterwards Napoleon III. I shall be obliged if some one can tell me the date and place of her birth, or any other particulars concerning her. I am told she was born at Brighton. HORACE BLEACKLEY.

Fox Oak, near Walton-on-Thames.

MARY JONES'S EXECUTION, 1771.—Mary Jones was sentenced to death at the Old Bailey on 12 September, 1771, for stealing a few yards of lace from a shop on Ludgate Hill, and executed at Tyburn on 16 October following. She is described as a very beautiful woman of 26, and committed the theft to buy food for her children, being in the greatest poverty owing to her husband having been carried off by a pressgang.

Her sad case seems to have attracted little attention at the time, but became famous a few years later when Sir William Meredith, in a speech in the House of Commons on 13 May, 1777, referred to her execution as a foul murder. The story has often been related in histories of crime, but beyond Meredith's speech and the accounts in the newspapers and magazines I have come across no contemporary references to Mary

Jones. I have not even been able to find the Sessions paper containing a report of her trial. I shall be obliged for information.

HORACE BLEACKLEY.

BRISTOL CATHEDRAL CLOCK.—In a document of the year 1630, of which I have a copy, there is noted a sum "Paide to Richard Hebdi....h" (or perhaps it is Heldi....) "for makinge ye Horologe at ye lower end of ye Cathedrall Church, with divers and sundry motions in it.... 13*l.* 6*s.* 8*d.*"

Can any reader help me to the surname of the maker of this horologe? In the original it is partly illegible. E. T. MORGAN.

Bristol Cathedral.

CAPT. JOHN KYNOCH: QUATRE BRAS.—In the church at Waterloo there is a tablet inscribed:—

Sacred to the Memory of Captains
Neil Campbell
Duncan Macpherson
John Kynoch
John Rowling
Ewen Kennedy
and 9 Non-Commissioned Officers
75 privates,
of the 79th Regiment of Highlanders
who fell in the memorable Battles of Quatre Bras and Waterloo, 16, 18 June, 1815. In which actions were also wounded of the same corps 24 Officers, 375 Non-Com. officers and privates.
In testimony of the valour of their deceased brethren in arms this tablet is inscribed by the surviving officers of the same regiment.
How sleep the brave who sink to rest?
By all their country's wishes blest.

Can any correspondent tell me the place of birth and the parentage of Capt. John Kynoch, which are not known at the headquarters of the regiment?

Probably a record could be found in the files of *The Scotsman*, or the newspapers of Perth and Inverness (where are depots of the regiment), after the arrival of news of the battles containing lists of the killed and wounded.

Adjutant Kynoch, appointed 19 May, 1814, served in the Peninsular War, being wounded at the battles of the Pyrenees and Toulouse. He was killed in action at Quatre Bras, 16 June, 1815. J. K.

Brighton.

BURIAL INSCRIPTIONS.—Can any one inform me if the inscriptions in the following burial-grounds have been published?—

1. St. George's, Hanover Square, Bayswater Road.
2. High Street, Lambeth.
3. St. Mary's, Paddington Green, church and churchyard. G. S. PARRY.

DR. THOMAS ARNOLD AND 'HUMPHRY CLINKER.'—In 'The Life and Correspondence' of Dean Stanley, by Prothero and Bradley, 2 vols., 3rd ed., 1894, chap. iv., p. 65, we read:—

"He [Arnold] was looking at something about Smollett, and said 'Humphry Clinker' was not thought enough of, generally; and upon my telling him I had never read it—'Oh! you must read "Humphry Clinker"; if you have not got it, I will lend it to you. It is not too much to say that I have read it through fifty times'—and accordingly he jumped up and got it down for me."

Can any reader of 'N. & Q.' say whether there is on record another instance of a schoolmaster recommending 'Humphry Clinker' to a pupil? It seems a little puzzling why so austere a moralist as Dr. Arnold should be so enthusiastic in its praise.

FREDERICK CHARLES WHITE.

26, Arran Street, Roath, Cardiff.

'KNIGHT OF THE BURNING PESTLE': "FS. = 3*s.* 2*d.*"—

If you desire the price, shoot from your eye
A beam to this place and you shall espy
F.S., which is to say, my sweetest honey,
They cost me three and twopence, or no money.
I. ii.

How does "FS." mean three and twopence? Of what is it a contraction?

P. A. MCELWAINE.

'COMUS' AT COVENT GARDEN THEATRE.—Mr. Walter V. Daniell's Catalogue No. 1, New Series, 1910, contains the following entry:—

"403. Milton, Comus. as acted at the Theatre Royal, Covent Garden, Madame Vestris' management, a neatly written manuscript, 4to."

When did this performance take place?

R. B. P.

'THE STANDARD PSALMIST': W. H. BIRCH: REV. W. J. HALL.—I have recently had lent to me the first volume of the above work, the title-page of which is worded as follows:—

"The | Standard Psalmist, | A Collection of Tunes | for | Congregational and Private Devotional Singing, | adapted to the | Rev. W. J. Hall's Selection of Psalms and Hymns | Arranged for four voices, with organ or pianoforte accompaniment, | by | W. H Birch, Organist of Saint Mary's Church, | Amersham. | Vol. I. | Ent. Sta. Hall. Price 7*s.* 6*d.* | London: | Hall, Virtue and Co. 25 Paternoster Row: and Jewell and Letchford, 17 Soho Square. | Amersham: | Published by W. Broadwater, Letter-Press Music Printer, High Street."

The book consists of 214 pages, and contains many beautiful melodies of the old composers without alteration or amendment, thirteen of the tunes were composed for this work

by the editor himself, and three others written by him also appear. A tune called 'Portland Street' was also written for the collection by S. W. New, organist of Little Portland Street Chapel, London.

The book is not dated, but from the style of the music and wording I should think it was published some time during the sixties. Evidently more than one volume appeared, for Mr. E. T. King of Amersham tells me that he has vols. i. and ii., and he believes there were five or six altogether. Another person living at Amersham, and himself a native of the town, informed me that Mr. Birch was the first organist at the parish church, for before he came the singing was led by a string band. It is thought that Mr. Birch came to Amersham about 1855, and continued to reside here till *c.* 1868, when he removed to Caversham as music-master, at Mr. E. West's school. Can any reader give me further information about him—when and where he was born, and the date of his death ?

Who was the Rev. W. J. Hall who edited the 'Selection of Psalms and Hymns' to which the music in 'The Standard Psalmist' is set ? Was he a Minor Canon of St. Paul's Cathedral, and the same person who in 1865 was appointed Rector of St. Clement's, Eastcheap, and was still Rector there in 1885 ? Any particulars about him will be welcome.

L. H. Chambers.

Amersham.

Bishop Chirbury at Rhoscrowther.—Among the incumbents of Rhoscrowther, Pembrokeshire, occurs "David Chirbury, presented 1451, Ap. 14. Bishop of Dromore, Ireland" (Patent 29 Henry VI. p. 1. m. 9).

I seek information about the bishop, *e.g.*, why he came to Rhoscrowther, where he was buried, &c. R. H. S.

Rhoscrowther, Pembrokeshire: Incumbents.—My list of incumbents goes back, with three blanks, to 1324. What documents should be searched for earlier incumbents ? R. H. S.

Norris Surname.—Can any of your readers tell me the origin of the surname Norris, and when and where it is first met with ? W. N. H.

C. F. Lawler.—I wish to obtain information concerning C. F. Lawler, who flourished at the end of the eighteenth century, and is credited in the B.M. Catalogue with the authorship of a considerable number of pamphlets written under the assumed name of "Peter Pindar," which name was the property of Dr. John Wolcot the satirist. Beyond the fact that he is noticed in biographical dictionaries of the time as the author of 'Selim, a Tale,' I can obtain no information about Lawler.

H. Rowlands S. Coldicott.

69, Cowley Road, Oxford.

Edward Long MS.—Charles Edward Long, the grandson of Edward Long the historian of Jamaica, quotes at 2 S. vii. 426 from a manuscript memoir written by his grandfather concerning the historian's early life. Can any one give me information about this MS. ?

H. Rowlands S. Coldicott.

Lions modelled by Alfred Stevens.—The lions surmounting the railing round the Duke of Wellington's monument in St. Paul's Cathedral are identical with those on the railing in front of the Law Institution in Chancery Lane. Can any one say or suggest how this came about ? Stevens designed his lions with a peculiar frill round the neck, and is thus referred to in *Architecture* for May, 1898, in a review of Mr. Walter Crane's book 'The Bases of Design':—

"The Assyrians sculptured their lions with carefully marked manes and faces that were ornamented in such a way as to typify strength, energy, and dignity. Nowadays in sculpturing such animals there is a tendency to embody photographic accuracy, with the consequent loss of the leonine character. Alfred Stevens recognized that weakness, and added a little formalism to his lion on the outer railing of the British Museum, which was probably unequalled in modern work—and now the lion has been removed."

From this it would appear that the Museum railings once bore similar lions. As the Law Institution building dates from before the art of Stevens, who was unknown until he designed the Wellington monument after 1852, the lions now in front of it could not have been so placed in the first instance. Are they the lions which were formerly on the British Museum railings, now transferred to Chancery Lane ? If not, what became of those at the Museum ? W. B. H.

Felix Smith and Louis XVIII.—Williams in his 'History of Watford,' 1884, gives a brief account of one Felix Smith, the church organist, and narrates the following incident concerning him:—

"Once he performed a strange ceremony, the occasion being the return of Louis XVIII. to France from his residence near Aylesbury. Smith was seated at his door in the High Street, Watford, which was approached by a flight of steps: he was armed with a dagger, which it was

said he plunged into a pillow as the King passed —a strange ceremony which was never properly explained, but was thought at the time to be a token of membership of some society to which the King and he belonged."

Mr. Williams's surmise scarcely seems probable. Would not the ceremonial be an instance of sympathetic magic, akin to the device of sticking pins in the victim's effigy—the pillow in this instance representing the King, and stabbing, the form of death it was desired to bring about ?

W. B. Gerish.

Replies.

NAPOLEON'S IMPERIAL GUARD.

(11 S. iv. 289.)

The subject of the Rev. E. L. H. Tew's query is rather difficult to condense, so intimately is it connected with the fortunes of Napoleon.

In 1787 the distinguished Gardes de la Prévôté de l'Hôtel were disbanded after an existence of 550 years from the time of St. Louis. A number of their least worthy members were subsequently incorporated in the Garde de la Convention of 500 men formed in 1793. This force became in 1795 the Garde du Directoire (120 infantry and 120 cavalry), again changed to the Garde Consulaire of over 2,000 men at the close of 1799. This force was considerably augmented between 1802–3 and July, 1804, when the title was changed to Garde Impériale.

With regard to numbers: the total of 9,798 of 1804 gradually increased to 112,500 in 1814. Of 1,050 men who landed in France from Elba with Napoleon on 1 March, 1815, 700 were of the Old Guard and Polish Lancers (known as "Escadron Napoléon"). In the Hundred Days the Guard numbered 25,866; the field state shows 16,100 present at Waterloo.

With regard to composition: it comprised all arms, viz:—

Old Guard.—Grenadiers à pied, Grenadiers à cheval, Chasseurs à pied, Chasseurs à cheval, Dragons de l'Impératrice, Gendarmes à cheval, Lanciers polonais, Lanciers rouges (chevau-légers), Artilleurs à pied, Artilleurs à cheval, Fusiliers-grenadiers, Sapeurs du génie, Soldats du train, Marins de la garde, Mameloucks, Vélites, &c.

Young Guard. — Tirailleurs-grenadiers, Tirailleurs-chasseurs, Voltigeurs, Flanqueurs, Eclaireurs, Gardes d'honneur, Pupilles, &c.

Particular interest is attached to such original corps as the Marins, Gardes d'honneur, Mameloucks, Vélites, and Pupilles.

The officers were distinguished men of professional merit, not always of a class liable to be swayed by society influence in Paris. All ranks enjoyed substantial privileges of pay, precedence, dress, &c., which tended to bind them strongly to their sovereign and commander. At first the grand material offered by the veterans of the armies of Italy and Egypt justified a qualifying service of ten years and several campaigns; but as numbers increased this high standard was lowered, and ages and services were woefully diminished at the end of 1809, after Essling.

The formation of the Young Guard of 16,000 men about 1811 was no doubt prompted by the impression made on Napoleon of the value of picked bodies of men at the crisis of an engagement, after finding himself faced at Austerlitz, Jéna, Eylau, and Friedland by the Imperial Guards of Russia and Austria and the Royal Guard of Prussia. They wore the uniform of the Guard, but in reality ceased to be a "troupe d'élite," and were little superior to the line regiments at whose expense they had been created.

The traditions of the Garde Impériale remained splendid in spite of deterioration in physique and spirit of discipline; and the Bourbons at both restorations would have been wiser, in their own interests, to treat the grand remains of Napoleon's "Grognards" with more consideration. C. Haggard.

It would take much space to give a full account of Napoleon's Guard, but the following may correct some of the errors usually made by English writers.

Formed originally from the Guard of the Directory and of the Councils, with Bonaparte's Guides, it gradually grew till it became a large force. In 1812 the Old Guard had two regiments of Chasseurs à pied and two of Grenadiers à pied. For cavalry it had one regiment of Grenadiers à cheval, one of Chasseurs à cheval, one of Dragoons, and three of Chevau-Légers-Lanciers, the second of which was the famous "Red Lancers." It also had artillery engineers, sailors, gendarmerie, train, &c., a complete corps. Originally four campaigns and proof of bravery were required for entrance. It never had Hussars; and, whatever French and English writers say, it never had Cuirassiers, although I possess a French portrait of one.

The Young Guard was composed of recruits, at first picked, but its cadres (officers, sous-officiers, &c.), contrary to the English system, came from the Old Guard, young men joining an old framework. The regiments of the Young Guard had numerous names—Fusiliers, Tirailleurs, &c.

A company of Mameloucks was attached to the cavalry of the Old Guard. In 1814 the total strength was 102,706. The real Old Guard, which perished in Russia and in 1813–14, was a closely knit body, with its own traditions. That which the English met at Waterloo, composed of brave old soldiers, had not the cohesion of the original Guard. The English had a mania for believing they had met the Old Guard in Spain, and the Cuirassiers of the Guard sweep through the pages of Lever and of more serious writers. The term "Moyenne Garde" does not appear till 1815.

R. Phipps, Colonel late R.A.

Napoleon I. constituted his famous Imperial Guard on 29 July, 1804, the nucleus being formed by the existing Garde Consulaire. It then included 9,775 men. In 1804 eight companies of Vélites were added; and in 1806 four more infantry regiments and a regiment of dragoons. These were all picked veterans, but in 1807 the Young Guard was formed from recent recruits, including a regiment of Polish Lancers, and two battalions of Vélites (Florence and Turin). Thus a century ago (1811–12) the Guard mustered 57,346 men. It continued to be increased, till in 1813 it numbered 81,000, and would have reached over 100,000 had not Napoleon's fall and exile cut short his plans. Resuscitated during the Cent Jours,

La garde, espoir suprême et suprême pensée,

included at Waterloo eighteen infantry and four cavalry regiments.

It fell with the First Empire, to be revived with the Second Empire by Napoleon III., and figure at Magenta and Solferino before once more disappearing in the Metz and Sedan catastrophes. To this epoch belong the famous Cent Gardes, the smaller personal bodyguard of which a few survivors still linger in Paris—the Guides, Zouaves, and other famous corps.

Even under the present republic the tradition has to some slight extent been preserved, the mounted Garde Municipale and the foot regiment of the Garde Républicaine—the "gendarmes" of Paris—being the flower of the French army in physique, long service, and good character, and usually figuring in the place of honour in such State pageants as the reception of foreign sovereigns, &c.

Anglo-Parisian.

'The Old Guard,' by J. T. Headley, London, 1852, gives a full history, with many illustrations showing events, uniforms, &c.

W. B. H.

[Mr. H. B. Clayton also thanked for reply.]

Nelson: "Musle" (11 S. iv. 307).—In answer to Sir J. K. Laughton's query, I may say that I have through life been familiar with the saying "There's life in a mussel!" It a favourite expression with my mother, who would quote it as often as she heard or read of some one whom she had regarded as timid or "simple" performing a smart or courageous act. I do not know what would be the right way of spelling the final word, though I fancy I have met with the saying in print; but I have always taken it for granted that the fundamental idea was to select the mollusc as a good example of low vitality.

Another old saying, somewhat similar, though not exactly so in its meaning, is "Orson is endowed with reasons!"—a jeering commentary sometimes uttered by a bully when he finds himself countered in a trial of wits by the innocent who seemed such an easy prey.

Herbert B. Clayton.

"There's life in the old mule yet" is a saying I heard often enough as a lad. May not "musle" be a misprint for "mule"? I am not confusing the phrase with "There's life in the old dog yet," a saying which some of the old folks used as "There 's fight in the old dog yet."

Thos. Ratcliffe.

Possibly Nelson used the word "musle" to signify a loiterer. "Musle" is the obsolete form of "muzzle"=to skulk, to loiter, and the expression "Put some life into the sluggard" is a common one.

Dickens in 'Pickwick Papers' calls one of his characters "Mr. Muzzle."

R. Vaughan Gower.

[Further reply next week.]

"Swale," its American and English Meanings (11 S. iv. 67, 114, 175).—At the second reference a correspondent remarks that "there does not seem much reason to doubt that 'swale'=clearing in the passage cited." The difficulty with this explanation is that, so far as appears, the word "swale" has never had that meaning in this country. In 1816 J. Pickering remarked: "To Swale or Sweal. To waste or blaze

away. Used here in this expression: The candle *sweals*" ('Vocabulary,' p. 185). No American example of the word in this sense is known to the present writer, though Pickering's statement may have been correct a century ago. As a topographical term, however, the word has been used here for two and a half centuries; but as the definitions found in American dictionaries are not wholly satisfactory, some examples will be pertinent:—

"Wm. Mackeaney 12 loades to cutt in that Meadowe where Joseph Skelton did mow the last yeare if so much may be had in that meadowe within Dedham bounds and if he be not there supplyed he may cutt in a place called the Swale adjoyning to the Ceader Swampe."—1667, 'Dedham Records,' iv. 135.

"The road is to be three rods wide from the said Elbougs of the Wall till it is across the rocky swale or run."—1783, 'Dudley Records,' ii. 254.

"The Sulphur Springs are just within the limits of Farmington. A swale or valley, of near a mile in extent, affords in several places copious springs of water."—1805, T. Bigelow, 'Journal of a Tour to Niagara Falls' (1876), p. 37.

"Among the interval-lands are to be reckoned the *swales*, or rich hollows, lying behind the uplands, by which latter they are separated from the meadows. These hollows are in levels greatly raised above the meadows, and have not been visited by floods for ages, but are composed of bog-earth, formed by the long growth and repeated decay of timber, together with their aptness for collecting and detaining water on their surface."—1809, E. A. Kendall, 'Travels through the Northern Parts of the U.S.,' iii, 193-4. (Kendall was an Englishman.)

"Ontario county, as far as Canandaigua lake, has a gently inclined surface, which descends towards Seneca and Canandigua lakes, and the Erie canal. The whole seems to be a kind of plain, rising from all of these lakes. The space between Geneva and Canandaigua is mostly composed of low swales ranging northerly and southerly."—1829, J. Macauley, 'Hist. of New York,' i. 32.

"*Swale*, in the sense of a tract of low, generally swampy, land, is, in like manner, an old word preserved in the remoter districts of New England and some parts of the Far West. 'Branching from the Colorado, near the mouth, it glides easily down across the desert through a *swale*, a quarter of a mile wide' (T. F. Meagher 'Colorado,' &c.)."—1872, M. S. De Vere, 'Americanisms,' p. 556.

"Iron made from the native bog ore of the creeks and swails of Two Mile River.....became more valuable than gold."—1884, J. D. W. Hall, 'Ancient Iron Works in Taunton,' in *New England Hist. and Gen. Register*, xxxviii. 269.

ALBERT MATTHEWS.

Boston, U.S.

THE AMERICAN NATIONAL FLOWER (11 S. iv. 228).—Golden-rod (or common golden-rod), *Solidago virgaurea*, has been accepted by general consent in recent years as the national flower of the United States—partly as the result of a newspaper canvass widely conducted. No other striking, distinctive flower is more widely spread. Golden-rod is found in every State and Territory of the Union, and in a great variety of situations it flourishes vigorously as one of the commonest wild flowers. Several other flowers have been suggested, including the shy trailing arbutus, the may-flower, and the dog-wood, and each has its supporters. It is curious that, of nearly twenty species of golden-rod grown in Britain as garden flowers, the only one indigenous to the country is the "common" golden-rod which has been chosen for the national flower of America.

H. SNOWDEN WARD.

The Authors' Club.

An American relative tells me that there was a movement in favour of adopting the golden-rod as the national emblem, but that strong opposition was forthcoming from sufferers from hay-fever through pollen, in which this flower is rich. Its official adoption has therefore been left in abeyance.

FRANCIS P. MARCHANT.

Streatham Common.

From an article on 'Corn as the National Floral Emblem,' in *The Dallas News*, I quote the following:—

"Recently there has been considerable agitation favoring the suggestion that Indian corn be made the national floral emblem of the United States. The idea seems to be meeting with widespread approbation, and if the move continues to grow as it has recently, it is likely to become formidable."

QUIEN SABE.

Can there indeed be such a thing as an American national flower? In such a vast and far-extending continent what one flower could be universally accepted as such? When I was in California, I noticed that beautiful flower the eschscholtzia growing freely in the open country, and I was told that was "the national or, rather, State flower." I think it likely or possible that each State may have its own flower; but if there be indeed a national flower, I do not remember ever hearing of it.

DOUGLAS OWEN.

'PICKWICK PAPERS': PRINTERS' ERRORS IN FIRST EDITION (11 S. iv. 248, 292).—A few months ago Messrs. Maggs Brothers, the well-known Strand booksellers, advertised in one of their catalogues a copy of the first issue of 'Pickwick' in parts, and gave a full bibliographical description of the peculiarities which distinguished that issue. I do not myself possess a copy of that issue

in parts, but I have a bound copy, and, on comparing it with the description given by Messrs. Maggs, found that it agreed with it in every particular. I do not think that so full an account of this scarce book has been given in any bibliography of Dickens; and if this should meet the eye of Messrs. Maggs, I think they would render a useful service to collectors if, with the Editor's permission, they reproduced it in the pages of 'N. & Q.,' instead of allowing it to remain among the more ephemeral contents of a catalogue. So far as I can judge from the description given by Mr. Robert Pierpoint, the two copies of 'Pickwick' in his possession with the date 1837 on the title-page probably belong to the first issue.

W. F. Prideaux.

An interesting paper by Mr. Percy Fitzgerald in *The Academy* of the 30th of last month, entitled 'Pickwick Riddles,' discusses the readings of the dates 1817 and 1827, and explains the difficulties experienced by Dickens in reconciling their connexion. A second paper in the issue of the 7th inst. deals with further curious "noddings"—as Mr. Fitzgerald happily puts it—in the book. Roland Austin.

Gloucester Public Library.

In the first edition Lord Mutanhed at Bath uses the highly offensive expletive "Crucify me." In a later edition this was changed to "Crush me"; but it is now restored to its original form.

The chapter in which the scene occurs is XXXIV. in some editions, and XXXV. in others. F. Verisopht.

Hicks Family (11 S. iv. 89).—I believe that the Hicks boys who went to Westminster School were members of the well-known family of that name. Let me suggest that the volume of Mrs. W. Hicks Beach which is called 'A Cotswold Family' should be consulted, especially pp. 256–62.

W. P. Courtney.

Gyp's 'Petit Bob': "Robe en toile à voile" (11 S. iv. 170, 214).—I am much obliged to St. Swithin for his kind attempt to solve the problem; possibly the garment was an overall, or a tunic. But did tunics exist then? I think that in England they were not reintroduced until a much later date. On the other hand, overalls certainly were used in the early eighties; I remember wearing a brown holland one, although I do not think that I still did so when I was eight. But the practice differs very much in different families. Last year, when I asked a small boy of six if he wore overalls, he replied with obvious surprise, "O no! Don't you think I'm too old?" When I informed him that I knew a boy who was still in overalls at ten, he smiled sweetly, and ejaculated, "Rats!"

But if the *robe* were merely an overall to keep Bob's clothes clean, St. Swithin does not explain why the boy had to be careful "pas faire de taches à sa robe." It is true that I have heard of an unfortunate boy who, when nine years old, had not only to wear overalls, but at meals had also to wear a bib to keep his overall clean; I have, however, always looked on this as a unique instance of parental carefulness. Again, though eight seems an unlikely age for frocks, if he were not in petticoats I do not see why Bob should not be allowed to "mettre mes jambes en l'air." I am afraid that my ideas of "la tenue" are lax, for I see no objection to a boy standing on his head or turning somersaults—a delightful occupation when one is young and supple.

I suppose that "holland" is not a possible translation for *toile à voile*.

G. H. White.

St. Cross, Harleston, Norfolk.

Spanish Motto (11 S. iv. 290, 338).—The translation of "La cabra ha tomado la granada" is "The goat has taken the pomegranate." This would appear to refer to Don Diego Fernández de Córdova, second Count of Cabra, and to Boabdil, *el Chico*, Moorish King of Granada, the State exemplified armorially by a pomegranate.

In 1843 Boabdil was taken prisoner after the battle of Lucena, in which the Spanish forces were commanded by the Count of Cabra. In memory of this achievement, the actual capture of Boabdil being disputed between them, the old Count of Cabra, lord of Baena, and the young Alcaide of Los Donceles, lord of Comares (representatives of the second and third lines of the great house Fernández de Córdova), quartered in their arms the bust of the Moorish King of Granada in chains, surrounding the whole achievement with, in trophy, the twenty-two flags captured from the Moors at Lucena. Comares also took for motto "Omnia per ipso facta sunt," a claim to which Cabra retorted with "Sine ipso factum est nihil."

The whole story is resumed by Fernandez de Béthencourt in his 'Historia genealógica de la monarquia española,' &c., vol. vii. 44–50. To decide the truth of either claim to Boabdil's capture is impossible, but it

appears probable that the Alcaide's men effected it, Cabra, Marshal of Castile, being in supreme command. The authority mentioned states (p. 44) that the troops which encountered the Moorish king, after he abandoned the siege of Lucena—where the Alcaide had been shut up—marched under the banner of the Count's town of Cabra, not that of (his lordship) Baena.

According to Washington Irving ('Conquest of Granada,' cap. xv.), whose authority was, of course, Antonio de Agapida,

"'the Count discovered that, in the hurry of his departure from home, he had forgotten to bring the standard of Vaena, which for upwards of eighty years had always been borne to battle by his family....He took, therefore, the standard of Cabra, the device of which is a goat and which had not been in the wars for the last half-century."

According to this version also (cap. xvi.), it was to the young Diego Fernández de Córdova, Alcaide of Los Donceles (lord of Comares), that Boabdil surrendered.

This Count of Cabra died in 1487; the signature of his eldest son, successor, and namesake is among the first appended to the capitulation deed of the city of Granada at its fall in 1491. SICILE.

MILITARY EXECUTIONS (11 S. iv. 8, 57, 98, 157, 193, 237, 295).—MR. CHARLES S. BURDON states that during the South African War, "although the death penalty was awarded several times by courts-martial to British soldiers....this was invariably commuted by the G.O.C. to penal servitude," &c. It will, however, be remembered that three officers of the Australian contingent were shot by sentence of a court-martial, held under the orders of Lord Kitchener, for the murder of a Boer prisoner.

The last execution of an English regular soldier for a military offence was that which took place in 1861 or 1862 shortly after the amalgamation of the local European force in India with the British Army. There was a good deal of discontent with the terms of re-enlistment, &c., and this at last culminated in open mutiny. Sir Hugh Rose, who was then Commander-in-Chief in India, thought the time had come to make an example, and an unfortunate soldier had to pay the penalty. I was then a young officer serving in India, and the incident naturally made a great impression on me.

W. F. PRIDEAUX.

LEARNED HORSES (11 S. iv. 285).—How did Banks's horse get to the top of St. Paul's to "override the vane"? I imagine by means of inclined planes, which may have been attached to the scaffolding used in rebuilding the spire; for I think I am right in saying that the damage done by lightning to that lofty erection had not been made up for when Morocco was famous. However, there is in Hone's 'Table Book' (p. 540) a passage from Malcolm's 'Manners of Europe' which makes me doubt my own rationalistic explanation of the marvel:—

"On the last day of February, 1680.....a person adorned in a tinsel riding habit, having a gilt helmet on his head and holding in his right hand a lance, in his left a helmet [?] made of a thin piece of plate gilded, and sitting upon a white horse, with a swift pace ambled up a rope six hundred feet long, fastened from the quay to the top of St. Mark's tower [Venice]. When he had arrived half way, his tinsel coat fell off, and he made a stand, and, stooping his lance submissively, saluted the doge sitting in the palace, and flourished the banner three times over his head. Then, resuming his former speed, he went on, and, with his horse, entered the tower where the bell hangs; and presently returning on foot, he climbed up to the highest pinnacle of the tower; where sitting on the golden angel he flourished his banner again several times. This performed, he descended to the bell-tower; and there taking horse rode down again to the bottom in like manner as he had ascended," *i.e.*, on the rope.

ST. SWITHIN.

A contribution from Pepys's Diary may be added to the information already given—on 1 September, 1668:—

"To Bartholomew Fair, and there saw.....the Mare that tells money, and many things to admiration."

On 7 September:—

"Saw the dancing mare again, which to-day I find to act much worse than the other, she forgetting many things."

For the wonderful horse of the year 1595, with an illustration, see Chambers's 'Book of Days,' i. 225. TOM JONES.

D'Israeli in the 'Curiosities of Literature' (George Routledge & Sons, 1865), vol. i. p. 169, states:—

"A horse that had been taught to tell the spots upon cards, the hour of the day, &c., by significant tokens, was, together with his owner, put into the Inquisition for both of them dealing with the devil!"

HUGH S. MACLEAN.

Bury.

"OLD CLEM": 'GREAT EXPECTATIONS' (11 S. iv. 289).—*The Folk-lore Journal*, vol. ii. (1884), contains, pp. 321–9, a valuable paper by Mr. Frederick E. Sawyer on '"Old Clem" Celebrations and Blacksmiths' Lore.' In it is a legend taken down by a Steyning doctor from the lips of a Sussex blacksmith, embodying the song of 'The Jolly Blacksmith,' the words of which, says Mr. Sawyer

in a note, "have been supplied by several Sussex correspondents, and the version now given is corrected and collated from four versions slightly differing." As the "Old Cole" of the song was "Old Clem" in one version, it is not improbable that the song is that for which MR. PAGE inquires. The words are :—

THE JOLLY BLACKSMITH.

Here's a health to the jolly Blacksmith,
The best* of all fellows,
Who works at his anvil
While the boy blows the bellows ;
For it makes his bright hammer to rise and to fall,
Says the Old Cole† to the Young Cole, and the Old Cole of all.

Chorus.

Twankie dillo, twankie dillo, dillo, dillo, dillo, dillo, dillo.
With a roaring pair of bagpipes made of the green willow.

2. If a gentleman call his horse for to shoe,
He makes no denial to one pot or two ;
For it makes his bright hammer, &c.
Chorus.

3. Here's a health to the pretty girl the one he loves best.
She kindles a fire‡ all in his own breast
Which makes his bright hammer, &c.
Chorus.

4. Here's a health to King George and likewise his Queen,
And all the Royal Family wherever they're seen,
Which makes, &c. *Chorus.*

The music of the song is also given, on which Mr. Sawyer comments :—

"The spirited music, which is traditional, and does not occur in Chappell's 'Popular Music of the Olden Time,' was kindly written down by Mr. Samuel Willett of Cuckfield, Sussex, and is confirmed by several Sussex people."

G. L. APPERSON.

Oakdene, Haywards Heath, Sussex.

ESSAY ON THE THEATRE, *c.* 1775 : R. CUMBERLAND (11 S. iv. 247, 315).—Many thanks to MR. CURRY for his information as to the 'Essay on the Theatres,' but I much regret that it is *not* the Essay that I am searching for. My authority for my assertions is no less a person than R. Cumberland himself. He refers to this 'Essay on the Theatre' in the "Dedication" attached to the printed copy of his comedy 'The Choleric Man,' and speaks of it in the following terms :—

"Some learned animadversions of yours, entitled an 'Essay on the Theatre'—in which you profess to draw a *Comparison* between *Laughing* and *Sentimental* Comedy, and in which you are pleased evidently to point some observations at my comedy of 'The Fashionable Lover.'"

There must be also some allusions to ancient comedy in the anonymous (probably Grub Street) pamphlet or article alluded to, for Cumberland goes on to give "Detraction" some hard slaps in the face as to his acquaintance "with the comic writers of antiquity."

As 'The Fashionable Lover' was played for the first time on 20 January, 1772, the Essay cannot well have been written before this date. The first three editions of 'The Choleric Man' were published before the autumn of 1775, so that the date I gave is probably correct. The edition of this play published in Bell's "British Theatre" is dated 1793, and that seems to have been the next edition after that of 1775 ; it is hardly likely that Cumberland would have waited eleven years before replying to his anonymous detractor. E. H.

Strassburg.

CEYLON OFFICIALS : CAPT. T. A. ANDERSON (11 S. iv. 268, 313).—I am much obliged to the REV. DR. PENNY for having endeavoured to assist me in my inquiries, but, having spent nearly thirty-three years in the Ceylon Civil Service, I am aware of the circumstances attending the capture of the Dutch possessions in Ceylon, and the employment of Madras officials for some years in the island. Such were Robert Andrews, Josiah Du Pres Alexander, Robert Alexander, Arthur Garland Blake, Thomas Fraser, Frederick Gahagan, George Garrow, George Gregory, Joseph Greenhill, John Jervis, Joseph Kerby, and John McDouall, to whom must now be added John Angus and J. H. Harington. This, I think, completes the list.

The family of Capt. Anderson, if any representatives of it exist, has probably some record of him ; but I particularly wish for information as to his family, and also as to the family of John Angus.

PENRY LEWIS.

Thomas Ajax Anderson, who was born in 1783, held the following commissions : Ensign, 19th Foot, 15 July, 1799 ; Lieutenant, 17 November, 1801 ; Captain, 4 October, 1809. Half-pay of 60th Foot, 8 April, 1819.

He probably served in the wars of 1803–4 and 1815 and the rebellion of 1818, as he alludes to all these campaigns in his 'Wanderer in Ceylon' poems. He died 8 January, 1824. M. L. FERRAR, late 19th Foot.

* "Prince" in one version.
† "Clem" in one version.
‡ One version gives it "carries a fire."

The date of the commission of Thomas Ajax Anderson as ensign in the 19th Foot was 15 July, 1799 ; and as captain, 23 March, 1807. He is mentioned in Dr. Henry Marshall's 'Ceylon,' London, 1846, p. 144. In the Army List of 1803 his name is printed "Henderson," both in the list of officers of the 19th and in the index. W. S.

Mr. Stock, Bibliophile, 1735 (11 S. iv. 307).—The story given by Mr. Roberts is told in chap. v. of William Blades's 'Enemies of Books,' on the authority of Edmond Werdet (? in his 'Histoire du Livre en France,' Paris, 1851). The date is 1775 (not 1735), and the purchaser is described as "Mr. Stark, a well-known London bookseller." It seems almost too much of a coincidence that in a similar story, in which a gardener and old books figure, and which Mr. Blades tells immediately before the above, on the authority of a letter from the Rev. C. F. Newmarsh to S. R. Maitland, the scene being near Gainsborough and the year 1844, we read of "Stark, a very intelligent bookseller."

My copy of 'The Enemies of Books' is Elliot Stock's 1896 edition ; but the reference may perhaps be of help to Mr. Roberts.

Edward Bensly.

Authors of Quotations Wanted (11 S. iv. 309).—

> If thou do ill, the joy fades, not the pains ;
> If well, the pain doth fade, the joy remains.

The lines quoted by Mr. Mynott are from George Herbert at the end of his 'Church Porch.' The idea has been traced back to Cato and Musonius, and my late old friend Dr. W. A. Greenhill several times printed, in leaflets and otherwise, a collection of parallel passages with the heading 'The Contrast : Right or Wrong.' I may refer to the second edition of 'Annals of the Bodleian Library,' 1890, pp. 53–4.

W. D. Macray.

[C. C. B., Miss E. Jacob, Mr. W. B. Kingsford, and A. E. T. also thanked for replies.]

"I am paid regular wages": the Passive with an Object (11 S. iv. 287).—Grammarians may be grateful to Dr. Krueger for calling attention to a solecism which has become of late distressingly frequent. The sentence which he quotes, "I was given him by his father," exemplifies its commonest and most offensive form ; and his explanation that it arose originally from a misconception of the old English *me wæs gegiefen* is plausible. The rule seems to be that while the direct object of a verb transitive becomes the subject of that verb when thrown into the passive form, its indirect object can never assume this place. Such a phrase as "The envoy was given his instructions" ought to be altered by an editor or queried by a reader. So with most, but not all, of the other instances suggested by Dr. Krueger. "I was told a curious anecdote" ; "He was accorded, or refused, or allowed, a place of honour" ; "We were offered, promised, afforded, a safe conduct" ; "I was made amends" ; "He was shown more mercy than he deserved," should be scored with the *nigrum theta* as at once ungrammatical and illogical. Perhaps the remaining phrases—"She is paid a pound a week" ; "I was taught good manners at school" ; "They were pardoned all except their great offences"—may be treated as ellipses : paid *by* a pound a week ; instructed *in* good manners ; pardoned *of* their offences. But as one of those to whom your correspondent appeals, I answer that the remaining constructions which he impugns should be condemned as wholly illegitimate ; and that it behoves all grammarians to protest against, and where possible to expunge, them. Orbilius.

The passive construction with an object appears strictly correct, if judged by the analogy of Latin. In the case of some Latin verbs we can have a double accusative in the active construction ; thus, "Interrogo Ciceronem sententiam," "I ask Cicero his opinion." In the passive construction "the accusative of the thing remains" ('Public Schools Latin Primer') : "Cicero interrogatus sententiam dixit," &c., "Cicero, being asked his opinion, said," &c. See Madvig's Latin Grammar, translated by Woods, 5th ed., § 228. It is impossible, therefore, to say that the construction in question is otherwise unheard of in grammar. I would suggest that the English passive construction "I was given her," following on the active construction "gave her to me," is an imitation and extension of the above passive construction.

With regard to the restriction of the construction in question to a small number of verbs, it may be worth noting that in Latin the construction is likewise confined to a small number of verbs, corresponding (but very roughly) to the description of verbs mentioned by Dr. Krueger : see Madvig as above. I do not see how, in the light of Latin, it can be doubted that the word after the predicate is an object.

Nicholas Gell.

JONATHAN WILD'S "GHOST" (11 S. iv. 308).—One appears to detect in the passage quoted by MR. ROBBINS a certain ribald note, but it is natural that with the superstitious there should arise a belief in the ghosts of those who have not been safely put under the ground. MR. ROBBINS is probably aware that Jonathan Wild's body was handed over to surgeons for dissection immediately after the execution at Tyburn, and not buried in the ordinary way.

"London, May 26.—Yesterday Jonathan Wild, Robert Sperry, William Sandford, and Robert Harpham, were executed at Tyburn. The Mob discover'd a most surprizing Satisfaction when they were assured Wild was to suffer; for, at his coming into the Cart at Newgate, they set up the loudest Shouts and Huzzas that ever was heard, which were continued all the Way to the Place of Execution. A Temper very uncommon, and, indeed, very unbecoming, on so melancholy an Occasion. In Holborn he had his Head broke by a Stone thrown from a Window, so that the Blood ran down him: and other Insults of a barbarous Nature were offered to him. Having, the Night before, taken a great Quantity of *Liquid Laudanum* to dispatch himself; he died stupified and insensible. His Body was carried off by the Surgeons."—*Daily Journal*, No. 1359, May, 1725.

"Last Sunday Morning there was found upon the White-hall Shore, in St. Margaret's Parish, the Skin, Flesh and Entrails (without any Bones) of a human Body; the Coroner and Jury that sat upon it, ordered it to be bury'd, which was done on Tuesday last, in the Burying Ground for the Poor, and the Surgeon who attended them, gave it as his Opinion, that it could be no other than the Remains of a dissected Body. It was observed that the Skin of the Breast was hairy, from whence People Conjecture it to be part of the renowned Jonathan Wild."—*Daily Journal*, No. 1369, Saturday, 5 June, 1725.

Alexander Smith, whose 'Life' of Wild was issued the year after Wild was hanged, appears uncertain as to what ultimately became of Wild's body:—

"Never did any Malefactor die so much unpitied as this Fellow; his untimely End was unlamented by all; every Body rejoyced to see him dancing between Heaven and Earth, as unworthy of either: and when his detestable Carcass was cut down, so outragious were the Rabble, that they had certainly *De-Witted* it, or torn him to peices, but that it was by a Stratagem of his Widow brought away by two Surgeons, who pretended they had an Order to fetch his Body to their Hall to Anatomize it; which upon this Account was deliever'd to them, and they again deliever'd it to them that were to Inter it."—Capt. Alex. Smith's 'Memoirs of the Life and Times of the Famous Jonathan Wild,' &c., London, 1726, 8vo, p. 22.

"Where he was Buried we cannot learn, for the Funeral Obsequies were privately perform'd, least the Mob knowing where he lies, they should go and pull him Head and Shoulders out of his Grave...."—*Ibid.*, p. 23.

Wild was himself a constant advertiser in the newspapers during the early years of the eighteenth century. I have seen collections of his advertisements, and the announcement quoted by MR. ROBBINS reads almost like a parody of one of Wild's own advertisements, and may have been inserted by some enemy jubilant at Wild's being now put out of the way. The bitterness against Wild can hardly now be realized, but can be partly understood by such a paragraph as the following:—

"I shall here take Notice, that every Execution-Day, Jonathan being mounted on Horse-Back, he would in great Triumph ride a little before the Criminals that were going to die, and at some Taverns in the Way call for half a Pint of Wine, telling the People about him, with the greatest Exultation, and Joy imaginable, that some of his Children were coming, they were just behind: So when he went deservedly to be hang'd, several Thieves went a little before the Cart, telling People, their Father was coming, he 's just behind."—Smith's 'Life,' p. 24.

If the Bury Street referred to is Bury Street, St. James's, it seems a curious coincidence that a more famous Jonathan—Jonathan Swift—had in this same month and year (February, 1726) arrived from Ireland on a visit, and was then living in Bury Street. Was the announcement quoted by MR. ROBBINS a joke? A. L. HUMPHREYS.

187, Piccadilly, W.

PURVIS SURNAME (11 S. iv. 290).—The O.F. *pour-* and *pro-* are identical; so I suppose that Purvis is another form of Provis. Bardsley equates Provis with Provost, but I doubt the connexion.

I suggest that Purvis and Provis both represent a Lat. adj. *prōuīsus*. The adv. *prōuīso*, prudently, occurs in Tacitus; so that *prouīsus* meant "prudent," and could easily be an epithet or surname, like our Wise. Godefroy's 'Old French Dictionary' has: "*Provis*, part. passé, prévoyant." That is to say, the form is that of a past participle, but the sense is "provident" or "prudent." He cites the following example from a MS. of the 'Catholicon': "Circumspectus, sages, *provis*."

This seems to give all that we want.

WALTER W. SKEAT.

One of the name tells me that Purvis, Purviss, Purves, are various spellings used during the past by the same family. My informant's family is Scottish, the last few generations living as seafaring folk on the east coast, in the neighbourhood of Arbroath.

In France "Puvis" is met with, as in Puvis de Chavannes the painter, and is supposed to be derived, or vice versa, from Purvis.

In the Chino-Japanese War the Chinese cruiser Chi-yuen had as engineer an Englishman named Purvis. The crippled Chi-yuen made a valiant attempt to ram the Yoshino, but sank in the attempt, Purvis going down with his ship.

WILLIAM BRADBROOK.

Bletchley.

Lower wrote in his 'Patronymica Britannica':—

"According to the account given in B. L. G. [Burke's 'Landed Gentry'], the Purvises of Darsham, co. Suffolk, originated from the family of Purvis 'of that Ilk' in Scotland. 'That Ilk,' however, does not seem to be identified, although the name Purvoys or Perves is found in ancient records of the Lowland counties. I think the name is more likely to be derived from the A. Norm. *pervis* or *parvise*, which Kelham defines as 'the outer court or palace or great house.'....Such was the place in Palace-yard, near Westminster Hall, mentioned by Fortescue, 'De Laud. Leg. Ang.,' c. 51; and Dugdale also takes notice of the *Pervyse of Pawles*."

"Parvise" is now the current name for a room over a church porch, sometimes for the porch itself, and for a monastic enclosure such as that in the embrace of cloisters.

ST. SWITHIN.

"WALM" AS A STREET-NAME (11 S. iv. 290).—In several twelfth-century charters the name of the street in York now known as Walmgate appears as "Walbegate" and "Walmagate." These variants may assist in the derivation of "Walm," which seems to be a personal name. W. FARRER.

The compiler of 'Eboracum,' published in York in 1788, propounds a Roman origin for this name. Certainly colour is given to the suggestion by reference to a plan of the city, which shows Walmgate to be the only *straight* street of any length within the boundary of the city walls. The author says:—

"Walmgate is a long broad street, extending from Foss-bridge to the bar. It has borne that name above five hundred years, as appears by a grant of some houses in it to the nunnery at Clementhorp, in the time of Walter Gray, archbishop; but this name is thought to be a corruption from Watlingate, where the Roman road begun from York to Lincoln, and to some of the eastern seaports. The street out of the bar was anciently called so."

Walter Gray was the thirty-third Archbishop, occupying the see from 1217 to 1256.

WM. NORMAN.

The fact of "walm" being defined as "a bubble in boiling" suggests that some spring existed at, or near, Walm Lane, Cricklewood, to which E. A. L. presumably refers: hence its title. CECIL CLARKE.

Junior Athenæum Club.

[MR. T. SHEPHERD also thanked for reply.]

OMAR KHAYYÁM BIBLIOGRAPHY (11 S. iv. 328).—I find that I omitted from my list the names of Axon, Cowell, Guiterman, Palmer, Scott, Siller, and Topakyan, each of whom translated into English some portion of the 'Rubáiyát of Omar Khayyám.'

A. G. POTTER.

126, Adelaide Road, Hampstead, N.W.

'DIVES AND PAUPER' (11 S. iv. 321).—Into my note a few errors have crept. On p. 321, col. 2, ll. 11–9 from foot, the inscription in MS. Reg. 17c. XXI. should read "Henricus Parker Monachus qui claruit Anno D. 1470...."; on p. 322, col. 1, l. 24, for "sorwye" read "sorwe"; and on p. 323, col. 1, l. 13 from foot, for "mye" read "nye." Three or four other minute corrections would be required to represent faithfully the originals quoted, but these may rest. H. G. RICHARDSON.

Notes on Books, &c.

Specimens of Bushman Folk-lore. Collected by the late W. H. I. Bleek, Ph.D., and L. C. Lloyd, and edited by the latter. (George Allen & Co.)

THE names of the enthusiastic workers who amassed this valuable collection are a sufficient guarantee that the utmost patience and care were given to the undertaking. The 468 pages of the volume contain mythology, legends, songs, and narratives, accompanied by an English translation, which renders the original idiom as closely as possible.

A perusal of the book leaves the reader in saddened sympathy with the race of pygmies, who formerly held their own among the fiercest and the most gigantic animals of South Africa. Till the successive appearance of the Hottentot, the pitiless Bantu, and the still more deadly white man, the little yellow dwarfs, armed with poisoned arrows, found life a good thing in the land of lions, leopards, and huge pachyderms. Progressive races are apt to be ill at ease in their environment, since they are continually modifying the world around them, with the result that they never become fully adapted to it. During the period, of quite unknown length, when the Bushman had his country to himself, he seems to have grown admirably fitted to surroundings which it was beyond his power to alter to any great degree. Stress of circumstances moulded him until he was mentally and physically adjusted to the position

which he had to occupy. Like the Australian black and the Eskimo, he filled his place in the natural order of things exactly.

Childlike as he is said to have been in all matters not connected with immediate bodily wants, he had a skill and cunning in gaining the necessities of life which could not well be surpassed. In fairness, too, it ought to be allowed that he could at times show himself to be a mature human being in his social affections. Some capacity for self-sacrifice did exist in the race. This is proved by a narrative among the personal histories given at the end of the folk-lore proper. One of the few surviving members of the expiring nation, who had brought up a dead brother's daughter, relates: "For her father died, leaving her. I was the one who went (and) fetched her, when her mother had just died....I went to fetch her ....while I felt that I was still a young man, and I was fleet in running to shoot....She (would) eat with my (own) child, which was still (an only) one. And then they would both grow, going out from me (to play near the hut); because they both ate my game ('shot things')." The feeling embodied in these words cannot reasonably be considered infantile, however childlike the speaker may have been in most respects.

Again, 'The Story of the Young Man of the Ancient Race, who was carried off by a Lion when asleep in the Field,' contains the elements of tragedy as it is felt by mature minds. After he had escaped for a time, "the people at home" made in their savage way great sacrifices to save him, "while they felt that their heart's young man he was." When "the lion would not die, although the people were shooting at it," they went so far as to throw children to the animal, and subsequently offered it a girl, though in vain, for the lion wanted only "the young man whose tears it had licked." In such straits the people, speaking, said: 'Say ye to the young man's mother about it, that she must, although she loves the young man, she must take out the young man, she must give the young man to the lion, even if he be the child of her heart. For she is the one who sees that the sun is about to set, while the lion is threatening us; the lion will not go (and) leave us; for it insists upon (having) the young man.' And the young man's mother spoke, she said: 'Ye may give my child to the lion; ye shall not allow the lion to eat my child;....for ye shall killing lay it upon my child; that it may die, like my child; that it may die lying upon my child.'.... And the lion spoke; it said to the people about it, that this time was the one at which it would die; for it had got hold of the man for whom it had been seeking; it had got hold of him! And it died, while the man also lay dead; it also lay dead with the man." Here, irrational as the plot of the legend may be, and simple as the language is, the mental suffering suggested is that of men and women.

It is interesting to observe that in a few instances Bushman belief has developed along the lines followed by European folk-lore. In one myth the wind is represented as dwelling in a "mountain's hole," as the four winds in Hans Andersen's story, and in other legends, live in a cave. The bull in which rain becomes incarnate—"he resembled a bull, while he felt that (he) was the Rain's body"—has his home in a water pit, and the pit becomes dry when it feels that the Rain has gone out. This conception is not far from that of the water-bull of Scotch streams and lochs.

The South African pygmy, who has many myths about the heavenly bodies, also agrees with the white race in showing deference to the new moon. The Englishwoman who clings to traditional custom still curtsies to it. Probably she continues to invoke it in love-affairs. The dwarfs of the South pray to it also in their own fashion. Again, the Englishwoman feels that ill-luck will follow if she sees the new moon through glass, even through her spectacles; and, like her husband, she is convinced that pigs must be slaughtered when the moon is waxing, otherwise the flesh will waste and diminish when cooked. On their part the Bushmen are told by their mothers that "the moon is not a good person if we look at him," one reason being that, "if we had looked at him, the game which we had shot would go along also like the moon." The stars appear to be connected with hunting, too, but in a different manner: "They cursed for the people the springboks' eyes." Canopus could be invoked that he might "lend his arm" to a hunter who missed his aim when shooting arrows at a springbok.

Booksellers' Catalogues.—October.

Catalogue 278 of Mr. J. G. Commin of Exeter is naturally strong in Devonshire items. Among these we may mention a collection of 27 Broadsides and Ballads, including 'The Lamentation of Rebecca Downing,' condemned to be burnt in 1782 for poisoning her master, 2*l.* 10*s.*; 'Episcopal Registers of the Diocese of Exeter,' edited by Prebendary Hingeston-Randolph, 9 vols., 4*l.*; *Brice's Weekly Journal*, 1729–31, 2*l.* 2*s.* (on the death of the proprietor his body lay in state at an inn, every person who came to see it paying a shilling to defray the cost of the funeral); and Thomas Risdon's 'The Decimes; or, A Corographicall Description of the County of Devon,' a seventeenth-century manuscript of 280 pages, from the library of our old contributor Dr. Brushfield. Among the general entries are J. Richardson's 'Fauna Boreali-Americana,' with upwards of 150 engravings, 4 vols. in 3, 1829–37, 5*l.* 10*s.*; Payne Collier's manuscript collections for a Life of the great Earl of Essex, 3*l.* 10*s.*; Strutt's 'Dress and Habits of the People of England,' with 143 plates in colour, 2 vols., 1796–9, 3*l.* 15*s.*; Baret's 'Alvearie,' 1580, 4*l.* 10*s.*; and two black-letter volumes—Thomas Raynald's 'The Birth of Man-Kinde, otherwise named the Woman's Booke,' curious cuts, in contemporary vellum, 1634, 3*l.* 10*s.*; and Wigon's 'Most Excellent Worckes of Chirurgery,' "Imprynted by Edwarde Whytchurch," 1550, 4*l.* 10*s.* There are lists under Dickensiana, Folk-lore, London, and Pamphlets.

The Remainder Catalogue (No. 380) of Mr. Wm. Glaisher contains some interesting books at moderate prices, including H. L. Adam's 'Oriental Crime,' full of picturesque and entertaining details; one of Mr. William Andrews's chatty books, 'At the Sign of the Barber's Pole'; R. H. Case's 'English Epithalamies,' a comprehensive collection of the nuptial songs of the Elizabethans; Craig's 'Life of Lord Chesterfield'; Allan Fea's 'James II. and his Wives,' entertaining records of this Stuart king; Frank

Finn's 'Ornithological Oddities,' with many plates; Harry Quilter's 'Opinions on Men, Women, and Things,' containing 17 representative papers by this well-known art-critic and writer; Mr. Hugh de Sélincourt's 'Life of Sir Walter Raleigh,' a popular account of the times of the great Elizabethan; Seyffert's excellently illustrated 'Dictionary of Classical Antiquities': and 'Paul Verlaine: his Life and Work,' an English translation of Lepelletier's biography.

Mr. John Grant sends from Edinburgh his Annual Catalogue of Remainders. We mention several of these, the first-named price being that at which the books were originally published: 'Raeburn's Life and Works' (5*l.* 5*s.* net, 2*l.* 10*s.*); 'British Birds with their Nests and Eggs,' 6 vols. (5*l.* 5*s.*, 1*l.* 11*s.* 6*d.*); Brontë Novels, 12 vols., with 63 illustrations (3*l.* 10*s.*, 1*l.* 10*s.*); *The Reliquary and Illustrated Archæologist*, Vols. I. to XV. (9*l.* net, 4*l.* 10*s.*); Arber, 'An English Garner,' 12 vols. (2*l.* 8*s.* net, 1*l.* 10*s.*); Miles, 'Pugilistica: the History of British Boxing,' 3 vols., 20*s.*; Lapide, 'Commentary on the Gospels and Epistles,' 8 vols. (4*l.* 16*s.*, 1*l.* 11*s.* 6*d.*); and 'Montaigne's Essays,' 3 vols. (1*l.* 11*s.* 6*d.* net, 20*s.*).

Mr. Alex. W. Macphail of Edinburgh has in his Catalogue 109 of Rarities in Scottish and other Literature some interesting water-colour drawings and black-and-white sketches by eminent Scottish artists, such as McTaggart, Sir David Wilkie, Geikie, and George Hay; a curious collection of Burnsiana; and books relating to the Highlands. Under Scottish Art there are many engravings after native artists. There is also an original drawing by Cosway, 'Mary kissing the Dead Christ,' a fine piece of work.

Messrs. Maggs Brothers devote their Catalogue 271 to Engraved Portraits by and after distinguished artists of the eighteenth and nineteenth centuries. The frontispiece depicts Mrs. Abington as Roxalana in 'The Sultan,' stipple engraving by J. K. Sherwin, 7*l.* 17*s.* 6*d.* There are three mezzotints of Garrick; and a mezzotint of Mrs. Siddons as Zara in 'The Mourning Bride,' by J. R. Smith after Lawrence, is 35*l.* Dr. Holland Rose's work has drawn fresh attention to William Pitt, of whom there is an engraving by P. M. Alix after A. Hickel, 35*l.* A section of the Catalogue is devoted to Napoleonica, including portraits of Napoleon, the Empress Marie Louise, and the little King of Rome. A collection of ten portraits of Napoleon's principal generals is 45 guineas. A brilliant lettered proof impression of Turner's engraving of Sir Walter Scott, after Raeburn, is 120*l.*; and S. Cousins's mezzotint of Burns, after Walker and Nasmyth, 25*l.* There are also numerous examples of beauties painted by Reynolds, Romney, and Lawrence.

Mr. W. M. Murphy sends from Liverpool his Catalogue 167. Among the principal items are a complete set of Archæologia from the commencement to 1910, 25*l.*; 'Chronicon Nurembergense,' 1493, 30*l.*; sets of the Archæological Institute *Journal*, Civil Engineers' *Minutes and Proceedings*, Historical Manuscripts Commission's Reports, Society of Antiquaries, &c.; and Baxter's Masterpiece, 'The Opening of Parliament,' 15*l.* 15*s.*

Catalogue 168 includes a set of Ruskin's Works, Library Edition, 38 vols. (published at 42*l.*), new, 21 guineas; sets of the best editions of Tennyson, Jane Austen, Bentham, and Dickens; several important sporting books, and many other interesting items.

Messrs. Sotheran's Price Current 718 contains, as usual, many notable things. Among these we may mention Dugdale's 'Monasticon,' enlarged by Caley, Ellis, and Bandinel, and with over 200 fine engravings, 8 vols. folio, 1846, newly bound in half black morocco, 20*l.*; Chippendale's 'Gentleman and Cabinet-Maker's Director,' second edition, with 161 copperplates, folio, 1755, 32*l.*; Descourtilz' 'Ornithologie Brésilienne,' with 48 large coloured plates, atlas folio, 1852, 25*l.*; 'Les Métamorphoses d'Ovide,' with 140 plates after Eisen, Monnet, Moreau, and others, 4 vols. quarto, 1767, 63*l.*; Repton's 'Landscape Gardening,' with 39 plates, mostly coloured, and movable slips to show the effect of alterations, royal quarto, 1803, 16*l.* 16*s.*; a complete set of the Waverley Novels (all first editions except 'Guy Mannering' and 'Tales of my Landlord'), 74 vols., 1814–32, newly bound in half crushed olive morocco, 60*l.*; Chaloner Smith's 'British Mezzotinto Portraits,' illustrated with 125 portraits from the mezzotints in the author's collection, 4 vols., 1884, half red Levant morocco extra, 42*l.*; and Hoare's 'Wiltshire,' Ancient and Modern, 8 vols. in 9, a complete set on large paper, 1812–52, 50*l.*; and 'Modern Wiltshire,' 6 vols. in 11, 1822–52, 37*l.* 10*s.* There is also an important collection of books on Ireland, comprising over 250 entries, and including many from Prof. Atkinson's library.

Mr. Albert Sutton of Manchester has just issued Catalogue 191, which is entirely devoted to books relating to Shakespeare and the Drama. It represents a collection of about two thousand volumes, and is illustrated with reproductions from old title-pages and portraits. There are over a hundred and fifty different editions of Shakespeare's separate and collected works. Among the more important items may be mentioned 'Dramatists of the Restoration,' 14 vols., 4*l.* 4*s.*; 'The Early English Dramatists,' 12 vols., 6*l.* 10*s.*; 'The Mermaid Series of Dramatists,' 2*l.* 5*s.*; the Publications of the New Shakspere Society, bound in 30 vols., 15*l.*; the Percy Society Publications, 94 vols., 16*l.*; and Griggs's "Shakespeare Quarto Facsimiles," 43 vols., 14*l.* 14*s.* The Catalogue has been carefully compiled.

Notices to Correspondents.

On all communications must be written the name and address of the sender, not necessarily for publication, but as a guarantee of good faith.

We beg leave to state that we decline to return communications which, for any reason, we do not print, and to this rule we can make no exception.

E. L. ("Svastica, Swastika, or Fylfot").—See the articles at 7 S. x. 409, 457; xi. 234, 278, 436; xii. 316.

J. F. Leigh Clare ("'Parapet'=Footwalk").—See the article by Mr. Robert Pierpoint at 10 S. x. 366.

F. Jessel.—Please send address. We have a letter for you.

A. C. H.—Forwarded.